COMFORT
SOFT
AND
ABSORBENT

GOLD-FISH

TOILET PAPER

TRADE MARK

中华人民共和国制造

舒适
柔软
吸水性强

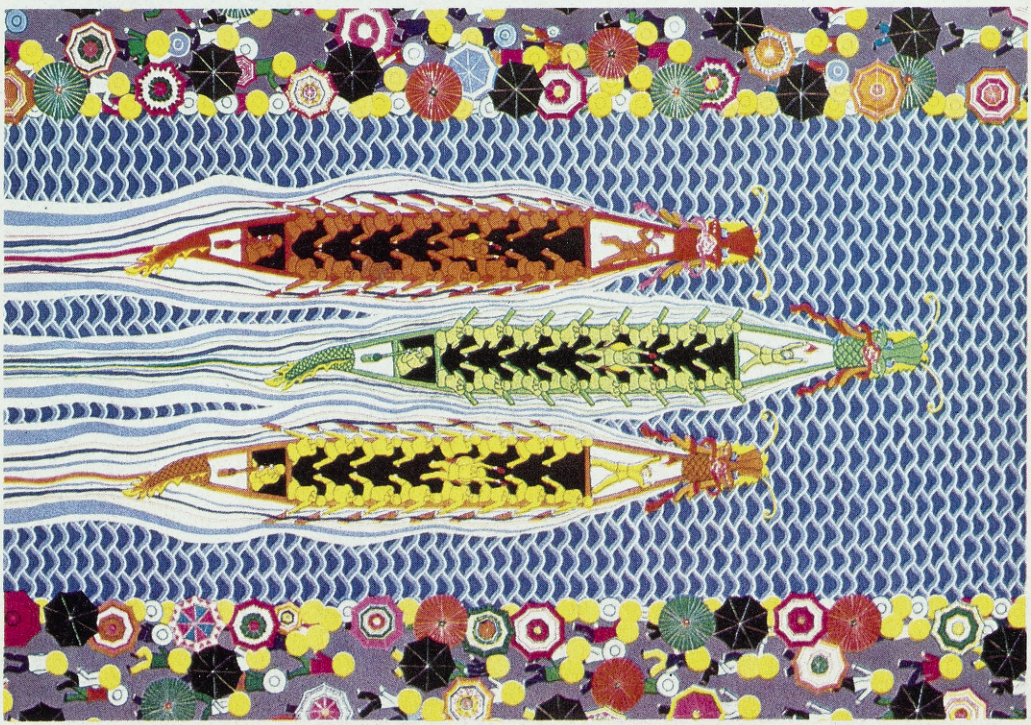
金魚牌卫生纸

MADE IN
THE PEOPLE'S REPUBLIC OF CHINA

Celebrating the Lantern Festival by Gong Benxiang (Liaoning)

PEASANT PAINTINGS

My Village World by **Miao Huixin** (Zhejiang)



Dragon Boat Racing by **Ma Yemin** (Jiangxi)

Catching Crabs by **Bai Jinfeng and Liu Po** (Liaoning)

Cats in a Straw Basket by **Zhu Suzhen** (Shanghai)

Greater Happiness **by Gao Jin'ai** (Shaanxi)

Sheep Grazing **by Xu Jianming** (Yunnan)

Two Chess Players **by Li Gang** (Shanxi)

Harvesting Peanuts **by Sui Mingmei** (Liaoning)

Mother and Daughter by **Zhang Kun** (Liaoning)

Spinning Top Contest by **Shi Yinyu** (Guangxi)

A Wedding on the Sea **by Song Shaode** (Liaoning)

Galloping **by He Qicai** (Qinghai)

Cleaning House by **Ma Xiuying** (Shaanxi)

Good Wishes by **Chen Yinhua** (Hubei)

ARE THESE PAINTINGS PAINTED IN OPAQUE WATERCOLOUR OR OIL, OR POSTER PAINT?

Suzanne Bernard

An Exhibition of Peasant Paintings From China

Brushes?

THEY USED 'PLAIN' SHEETS OF PAPER"

Eighty paintings by peasants of all ages from every province in China are to go on show in a forthcoming exhibition in Sweden and Norway. The same exhibition will later feature as part of the 1986 International Autumn Festival in Paris. The works describe the happiest, most moving and most typical moments of daily life and rural activities — they offer images of harvesting, animal husbandry, fishing, country fairs, leisure pursuits and of work as well as figure studies and landscapes, and are full of objects from real life, perceived in all their freshness and intensity. Each painting explodes with movement, colour and life — a true feast for the eyes and for the heart.

If most of the works describe events which make up the world of a peasant, fairs, harvesting, wine-making, festivals, etc., then there are also studies inspired by the simple imagery of daily life: fishing nets, kittens in a basket, house-cleaning, embroidered footwear, brooding hens, grazing sheep. In fact, anything can be a source of inspiration for folk art, since in the main it expresses itself through its method and materials.

What strikes one immediately is the purity of this folk tradition. Here there are no external influences, only the continuation and development of an art which goes back to the distant past and which expresses itself in other ways through handicrafts and folklore. "New Year prints are the oldest expression of the tradition, and their influence can be felt in the majority of these works," Hao Zhan, director of the department responsible for organizing exhibitions in foreign countries told me, showing me one by one works executed on plain sheets of paper. "You can see also the influence of embroidery and

of papercuts. The styles vary with different regions and different artistic personalities, but all of these images are drawn from the same ancestral background." None of the pictures is signed. Why is this, one wonders; are they all part of an immense collective creation? And indeed, even if each work has its own specific origin, all belong to the same universe, not solely in terms of content, but also because of the spirit which informs them. A universe which has its laws, its codes, its own aesthetics and ethics. A self-contained world, one with an irrepressible richness.

What is painting to a Chinese peasant? And why does he paint? These questions seem out of place. Does one ask a singing man why he feels like singing? It is a spontaneous, natural act, with no anticipation of reward. A generous gift to others and to himself, a kind of homage to life. It's like offering a friend a bunch of one's best flowers or a glass of one's best wine. It is a sincere gesture from the heart, an outpouring of the soul. One doesn't paint in order to make a career, nor to leave one's mark on posterity. One paints because one loves one's fellow man, in order to communicate, to speak and to create with form and with colour. It is the purest, most sincere, most generous, most ephemeral and truest form of creation that there is. It is not at all surprising that these works adhere faithfully to life, that they could not exist but in relation to real experience. Nor that this "art" could not flourish without drawing its strength from a tradition thousands of years old. A symbolic relationship between the individual and others and the individual and the world, an image distanced from reality, a de-construction and reconstruction of the elements of that reality, a search for a decorative order, deformation, stylization, repetition, variation, the use of symbols, monochromes, the importance of primary colours, bright and contrasting, a taste for balance and symmetry, a richness of motif, simplicity of form, a recreation of space, care, precision, attention to detail, control, mastery of imagination and fantasy, discretion, refinement, modesty, the love of a job well done — painting is also manual work — appear here as the dominant characteristics of Chinese peasant painting. In varying degrees and with varying nuances, all the works in this exhibition possess these characteristics. Ultimately, the execution of each one is a reflection of an individual sensibility and aesthetic choice. Within the framework of tradition, the range is vast and the possibilities infinite. This is what constitutes the greatness of the folk tradition. The freedom to "play" allowed to the artist, within

accepted limits, enables him to create forms which are original, rich, continually self-renewing and rejuvenating. The charm of these paintings is considerable. They carry the fragrance of childhood memories, of emotions first experienced, of initial contacts with nature. For those who are used to modern Western art, they are like a breath of fresh air, a walk in a forest, a dip in clear water, the fascination of children discovering the world for the first time. Yes, if you wish, art is naive, as people often say it is, because it is fundamentally simple in conception. This does not rule out, however, technical mastery, a consummate knowledge of form and colour, a poetic complexity of experience and imagination.

But if the Western viewer easily understands the significance of the subject, which the titles express perfectly, he often misses a dimension which is of paramount importance. Without some kind of initiation, how could one decipher the ubiquitous symbols, especially in the repeated and varied motifs which are the keys to complete understanding of the work. These designs and symbolic elements exist in other folk art forms, in particular in New Year prints, papercuts, embroideries. Plants, flowers, animals, insects, birds and fish and geometric designs speak a parallel language, signifying more than the actual representation in fact, a reference to a precise and richly resonant cultural code. If one did not know, for instance, that in the Chinese countryside the magpie is an omen of good fortune and its cries an announcement of glad tidings, how can one understand *Greater Happiness* (*see colour plate*) by Gao Jin'ai, a 61-year-old peasant woman from Shaanxi who, through the animated forms of magpies circling a tree, conveys her hopes and joys. And how can one understand the painting *Good Wishes* (*see colour plate*) by Chen Yinhua, a 23-year-old peasant woman from Hubei, in a work composed entirely of soles embroidered with different motifs? In fact, the footwear embroidery, which a bride-to-be is required by convention to offer to her new family before her marriage, symbolizes the sentiments of a young girl towards her fiancé and her future parents-in-law. The designs of two copper coins with a hole in the middle, a red fish and a lotus, or the characters for harmony and mutual help symbolize respectively intelligence, diligence, prosperity and happy relationships. Soles decorated with these particular symbols are for a fiancé. Others, intended for parents-in-law, are embroidered with the character for longevity in order to wish them a long life. One must appreciate that the embroidered soles are intended to be slipped under the socks to strengthen the fabric. What could be more refined, since the embroi-

dery becomes visible when, having taken his or her shoes off, the wearer stretches out on the traditional heated brick *kang*. In fact, each example would need considerable explanation and commentary for a Western observer wishing to understand fully. Let us not hasten to judge only on appearances. Many of the images are not nearly as obvious and accessible as might first appear.

It is difficult, if not impossible, to classify these paintings in terms of their aesthetic style. Nevertheless, some of them seem to fall into particular genres — *Harvesting Peanuts* (*see colour plate*), for instance, by Sui Mingmei, a woman artist from Liaoning, is in a decorative style. One is reminded of superb tapestries, and here the background is made up of the basic elements of the theme, peanut plants, enlarged and systematically repeated to infinity, with minor, almost imperceptible, variations in form and colour. In this quasi-musical space, changes in tempo intervene now and again with the outlines of peasants harvesting. It is worth noting that, while creating breaks in the weft of the design, they are integrated into the symmetry of the composition. In the routine regularity of the fields, it is human labour which creates the diversions, the breaches, which temper the monotony of the countryside. . . .

In other works, it is primarily feelings and emotions which predominate and determine form. Thus in *Mother and Daughter* (*see colour plate*) by Zhang Kun, a female artist from Liaoning, the mother is holding her nursing child on her lap. The two faces echo one another and the composition forms a perfect curve, suggestive in some ways of an egg or the foetal position. A background of flowers in all shapes and colours gives this delicate and graceful painting a feeling of happiness and good fortune.

Spinning Top Contest (*see colour plate*) by Shi Yingyu, a female artist from the Zhuang ethnic minority in Guangxi, radiates joy in a composition made rhythmical by the colours and movements of the players. *Good Wishes*, a work already mentioned, also conveys the painter's feelings. Against a background of dazzling red — the colour of happiness and good fortune — magpies, painted like papercuts, circle a symbolic tree in which a nestful of eggs is concealed. Life and happiness!

Many of the paintings produce an aesthetic impression and indeed the peasants seem to intend that we should share these sensations of beauty and harmony. Thus *Sheep Grazing* (*see colour plate*), by Xu Jianming from Yunnan, where the immaculate sheep stand out against a deep blue ground between round peaks and green trees. The trees,

almost level with the ground, underscore and affirm the balance and stability of the work, while the sheep, stylized yet animated, enliven the composition with their white shapes without striking the least false note. A small masterpiece of observation and humour. Another highly aesthetic work, this time altogether original, is *My Village World* (*see colour plate*) by Zhejiang artist Miao Huixin. She muses while gazing at all the beauties of the countryside, symbolized by the animals and crops which form the background of the painting. All one sees of the subject is her black, flower-decorated hair, be-ringed ears, and the striking blue pullover. The mystery of the image is heightened by the red ribbons in her hair, as well as the crossed hairpins which evoke her personality. Intimations of an identity.

Each work possesses its own compositional structure, plastic harmony and field of colour. The dazzling hues of certain of the works sometimes strike us with a bold force, as in *Cats in a Straw Basket* (*see colour plate*) by Zhu Suzhen from Shanghai, where purple and blue vie in a composition wonderful for its expressive stylization. *Cleaning House* (*see colour plate*) by Ma Xiuying from Shaanxi, gleams with bright, contrasting colours. Similarly, *Celebrating Lantern Festival* (*see colour plate*) by Gong Benxiang from Liaoning, is a typical work, drawing on aspects of the festival, designed around two dragons supported by diminutive human figures. *Catching Crabs* (*see colour plate*) by Bai Jinfeng and Liu Bo from Liaoning, has giant crabs festooned with extraordinary flowers moving around fishermen in a concentric composition, close in its inspiration to certain modern Western works. Also colourful, but treated horizontally, is *Galloping* (*see colour plate*) by He Qicai, where the undulating terrain, movements of the mountains and dream-like colours of the horses — blue, red, green, etc. — accentuate the sense of speed. Worth mentioning too is the richly symbolic *A Wedding on the Sea* (*see colour plate*) by Song Shaode from Liaoning. Mandarin ducks equal unity and fidelity, fish equal prosperity, butterflies the union of newlyweds who fly together, wing to wing; dragons and phoenixes, a happy future for man and wife, the lotus held by the maid of honour, good luck and harmony. The work glows with colours which seem to originate in the music played by the little band in the first boat.

Finally, *Two Chess Players* (*see colour plate*) by Li Gang from Shanxi, with its rudely fashioned shapes and robust balance recalls certain Cubist compositions. Its soft and neutral harmony manages to evoke clearly the pensive atmosphere which surrounds the two players.

I asked Hao Zhan if the painters received any artistic training. "In the beginning, they paint because they want to," he replied, "and they make papercuts as well, drawing their inspiration from tradition. Then, at the local cultural centre they may receive some help. What is important though, is that the professionals who guide them are themselves local. In this way they do not abandon tradition — on the contrary, they use it to progress."

Before Liberation, the conditions of the Chinese peasantry were too miserable for painting to have been widespread in the countryside. Since 1958, however, art has made considerable progress. Today, thanks to improved living and working conditions, Chinese peasant painters can give the best of themselves through works which are both in keeping with tradition and constantly enriched by new impulses. Perhaps this is the reason these works, wonderfully refined and sensitive, vibrate with a profound love of life.

China Script pp. 576 Britannica (1965)

= Diviner's script

Inscriptions incised on scorched tortoise shells – (ox + deer with brush)

Records of receipts & historical records.

These are not scorched (2 ops hemisphere)

The diviners wrote sometimes from right to left, sometimes from left to right, probably to suit the "Oracle signs". (Leonardo? Bach? (would brain activity?)

The recorders or archivists wrote in the same way as at present, from top to bottom. (2 op hemisphere)

The Secretary of State
of the United States of America
hereby requests all whom it may concern to permit the citizen/
national of the United States named herein to pass
without delay or hindrance and in case of need to
give all lawful aid and protection.

Le Secrétaire d'Etat
des Etats-Unis d'Amérique
prie par les présentes toutes autorités compétentes de laisser passer
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sans délai ni difficulté et, en cas de besoin, de lui accorder
toute aide et protection légitimes.

Sara Kathryn Smith

SIGNATURE OF BEARER / SIGNATURE DU TITULAIRE

UNITED STATES OF AMERICA

PASSPORT
PASSEPORT

Type/Catégorie: P
Code of issuing State / code du pays émetteur: USA
PASSPORT NO./NO. DU PASSEPORT: 050083210

Surname / Nom: SMITH

Given names / Prénoms: SARA KATHRYN

Nationality / Nationalite: UNITED STATES OF AMERICA

Date of birth / Date de naissance: 28 SEP/SEP 11

Sex / sexe: F

Place of birth / Lieu de naissance: CALIFORNIA, U.S.A.

Date of issue / Date de délivrance: 01 JUL/JUI 83

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SAN FRANCISCO

Amendments/ Modifications
SEE PAGE
24

P<USASMITH<SARA<KATHRYN<<<<<<<<<<<<<<<<<<<<<<

050083210 9USA1109287F9306303<<<<<<<<<<<<<<2

THE SINO AMERICAN COUNCIL

June 12,1983

sent 500 - SAA check for deposit.

Ms. Sara Kathryn Arledge
132 Van Ness Avenue
Santa Cruz, CA 95060

Dear Ms. Arledge,

I am very happy to report that the recent negative ruling on intergovernmental cultural exchanges to and from China is not going to effect the delegation of American filmmakers going to China in July (Educational program) or September (Film exhibition program) under the auspices of the Sino-American Council.

Since you expressed an interest in possibly joining this delegation, I am enclosing an itinerary of the cities we will visit and the tentative professional exchanges to be made during our stay in China.

The delegation is traveling under invitation of the Ministry of Rail, and you can be assured that our special requests and needs will be attended to enroute.

As you can imagine, time is of the essence in making the arrangements for such a program. For those of you interested in exhibiting your film in China (not required for the September program) we would like to have a synopsis of your film so that publicity for the films shown could be arranged ahead of time. We would also be interested in receiving your curriculum vitae and hearing of your particular areas of interest so that exchanges with appropriate counterparts in China could be arranged.

✓ An initial deposit of $500 will reserve a place for you on this unique program. After receiving the deposit we will be sending you further details on the program, with suggestions for reading material and traveling tips in China.

I have already received inquiries from a very interesting group of filmmakers-indicating the level of interest and expertise of this potential delegation. In light of the fact of other cultural exchanges being curtailed, our particular delegation could have a signifigant impact.

I hope you can join me in this exciting opportunity.

Yours truly,

Christine Wynne

Christine Wynne

CW/ts

969 Acalanes Road, Lafayette, CA 94549 • Telephone: (415) 283-6739 • Telex: 910 481 5456 (HLK CA)

THE SINO AMERICAN COUNCIL

CHINA: A UNIQUE LOCATION
A PROFESSIONAL OPPORTUNITY FOR FILMMAKERS

As a filmmaker, and as a person experienced in the travel business, I have been asked to help put together an official delegation of independent American filmmakers to show their films in the People's Republic of China.

This delegation to be formed under the auspices of the Sino American Council, an organization dedicated to the promotion of technological and cultural exchanges between professionals in the U.S. and China, will enter that nation at the invitation of the Ministry of Rail of the PRC.

Filmmakers are being asked to bring examples of their films to be shown in major exhibiton halls in Beijing, Shanghai, and, possibly, Nanjing. The films, and the filmmakers, will get as much exposure as possible, with plans for interviews with the filmmakers on Beijing Television, and possible sales for national distribution.

The delegation will meet with educators and professionals in the China film industry at both professional seminars and meetings as well as at official state banquets. There will also be the opportunity to visit film and television studios in the major film centers of Beijing and Shanghai.

As you may know, at present, China is undergoing rapid cultural change and is interested in opening doors to American filmmakers. Already Chaplin's classics, and other films such as "Gone with the Wind" and "The Sound of Music", are reaching wide audiences. One of the most popular magazines in China is "Popular Cinema" which reviews both Chinese and foreign cinema. Mobile-units show films even in the countryside and the Chinese film audience is estimated to be about six billion annually.

This exchange is a unique opportunity for independent filmmakers in America to show their films to a new and interested audience in China. It is also an occasion to meet with fellow professionals and officials in the film industry and to acquire contacts that are difficult to obtain on one's own in such a large society.

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The delegation is scheduled to leave on September 8,1983 from San Francisco for a fifteen-day tour of Beijing, Shanghai, Nanjing, and Wuxi. In addition to professional exchanges and the exhibition of films there will be time for sightseeing to such places as the Great Wall and the Imperial Palace.

The cost of the program is $2900, which includes round-trip air fare from S.F as well as seminar and exhibition fees, transportation and escort services, hotels, and all meals in China. A $480 four-night, five-day extension to Guilin and Hong Kong will be available to those who request it.

All seminars and exchanges are designed to conform with IRS guidelines for tax deductibility. A Certificate of Appreciation issued on completion, along wth your own daily documentation of the trip, is usually sufficient to support a claim by an otherwise qualified delegate.

For those not interested in film exhibition, there is an abbreviated program being planned for July 30, 1983, with more modest accommodations and without the film showings. This delegation will also visit various examples of the media in China including the "People's Daily", as well as radio, televison, and film studios. Students in communications are particularly encouraged to join this group. The cost will be $2250 for this fifteen-day version.

Because of the special nature of this program, it is important that a list of interested filmmakers be put together as soon as possible. If you are interested you can contact either me, Christine Wynne, at 415-668-0739, 242 Cole St., San Francisco, CA. 94117, or Michael Lipson at 415-283-6739, Sino-American Council, 969 Acalanes Road, Lafayette, CA. 94549 no later than May 15, 1983.

I hope you will join me in this unique venture in July or September.

Christine Wynne April 18,1983

GOOD NEWS! The Sino-American Council is pleased to learn recent negative rulings relative to inter-governmental cultural delegations should not effect our proposed delegation.

Chinese customs
& travel tips

3. Insurance coverage for medically generated cancellation is available. This covers full trip refund, less $100 administrative charge for trip cancellation due to medical reasons, which must be submitted in writing, either in the form of a letter, cable, or telex, (substantiated by written notice from attending physician).

4. All trip cancellation notices should be submitted to SINO AMERICAN COUNCIL in writing and are effective as of date received.

NON-REFUNDABLE:

There will be no refund for included features not used by a member.

RESPONSIBILITY:

SINO AMERICAN COUNCIL, and/or its agents, assume no responsibility or liability in connection with the service of any train, vessel, carriage, aircraft, motor or other conveyance which may be used wholly or in part, in the performance of their duty to the passengers, neither will they be responsible for any act, error, or omission, or for any injury, loss, accident, delay or irregularity which may be occasioned by reason of any defect in any vehicle or through neglect or default of any company or person engaged in conveying the passengers or for any hotel proprietor, or for any other person, engaged in carrying out the purpose for which tickets or coupons are issued. In the event it becomes necessary or advisable for the comfort or well-being of the passengers, or for any reason whatsoever, to alter the itinerary or arrangements, such alterations may be made without penalty to the program operators. Additional expenses, if any, shall be borne by the passengers. The right is reserved to withdraw any or all trips should conditions warrant, also to decline to accept or retain any passenger as a member of an Exchange. In such instances, full or equitable amount will be refunded, but this amount shall not exceed the amount paid by the passengers. No refund can be made for any feature of the program not used by passenger during operation of the Exchange. The sole responsibility of any airline used in any trip is limited to that set out in the passenger contract evidenced by the ticket. Airlines and other carriers are not responsible for any act, omission, or event during the time passengers are not on board their planes or conveyances. Similar responsiblity, as noted above, applies to all types of carriers, including car rental companies.

Rev.8/4/82

BEVERAGES

Chinese beer is excellent and available all over China. There is also a selection of potent Chinese brews, (such as the famous Mao-Tai), rice wines, and brandies. Soft drinks are limited to orange drink, mineral water and sometimes Coke.

CLIMATE

Visitors should be prepared to experience a wide range of climatic conditions. The enormous territory China covers, roughly from the latitude of Winnipeg to that of Jamaica explains the great contrasts

	Winter	Summer	Fall & Spring
Harbin	10	70	40
Beijing	23	88	55
Wuhan	37	94	62
Shanghai	38	82	60
Guangzhou	57	83	73
Hangzhou	38	80	65
Xi'an	35	75	67
Guilin	50	80	70

CLOTHING

In general visitors should take casual, simple, comfortable attire. Clothing should be understated. Chinese dress modestly and they are not accustomed to seeing very bold colors and avant-garde styles. In winter, woolen clothes, a heavy coat, a warm hat and extra sweaters should be taken for the north. In the south, between-season clothes are appropriate.

In summer, most parts of China are very hot. Very light weight clothing is necessary.

CURRENCY

P.R.C. Money

The currency of the PRC is called Renminbi (RMB), which is denominated into the Yuan, Jiao and Fen. The YUAN is the standard unit. The approximate rate of exchange is: 1.9 YUAN = U.S. $1.00.

American Money

It is wise to carry some American money with you. A maximum of $100 is suggested of which $20 should be in single dollar bills.

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ELECTRIC CURRENT

Voltage in China is 220V AC/50 cycles. Most adapter plugs that can be purchased in the U.S. do not fit the configuration of the sockets in China. In many hotels the service counter located on each floor will be able to provide you with the proper adapter. Unless absolutely necessary, we recommend that you leave electrical appliances at home.

ETIQUETTE

Chinese often show their appreciation by applause. It is quite proper to return their applause. It is appropriate to applaud for a guide, a host at an institution or at a performance. The Chinese will always respond with smiles and more applause.

The Chinese are quite formal in introducing, meeting and greeting visitors. Surnames are always used first. Thus, a male called Pu Li-Min would be addressed a Mr. Pu. Married women retain their maiden names.

The Chinese do not display affection by touching in public. They will never embrace you or kiss you. They are friendly and open people, but find other ways of communicating warmth. The considerate visitor should respect these customs.

GIFTS

Many Americans visiting China like to bring along mementos of the United States to give to guides, hosts and others whom they may meet. Small gifts are appropriate. (buttons, books or postcards with pictures of the United States, seeds in sealed packets, etc) Guides enjoy English reading material. (Make sure that it is not political, sexual or religious in content).

HAIRDRESSING

Major hotels usually have a barber and hairdresser. Prices are very reasonable. For women, it is recommended to bring your own rollers if you use them. Also, the hairdressers in China will normally put oil on your hair after they have washed it unless you indicate otherwise. Do not expect sophisticated or high-styled hairdressing.

ILLNESS

Should an illness require hospitalization, both Western and Chinese medicines are available and visitors will be given their choice of treatment.

ers who are not residents of the PRC are allowed to bring in four bottles of liquor, three cartons of cigarettes, an unlimited amount of medicine for personal use, any personal effects, and a virtually unlimited quantity of currency.

There are three rules to observe with respect to customs procedures:

1. Declare anything that is asked for.
2. Do not attempt to bring in any contraband or other illegal items, i.e., drugs, weapons, restricted reading material.
3. All declared personal possessions taken into China must be taken out. In no case should such items be given away. Losses should be reported as soon as they are discovered.

U.S. Customs

The U.S. allows $300 per person duty-free. Items that are either banned or may be confiscated by U.S. Customs are:

1. Objects made of ivory.
2. Objects made from fur or other parts of endangered species.
3. Agricultural items such as seeds and plants which may be held for inspection or quarantine.
4. Medical equipment and drugs purchased in China which may be confiscated for inspection.

NOTE: Items of foreign origin in your possession before trip should be registered with U.S. Customs before you leave in order to avoid extra duty.

PUNCTUALITY

Strict punctuality is observed for social occasions, appointments, and tours. The Chinese arrive on time and expect you to do the same. Also, when you are traveling with a group it is inconsiderate for one or two members to keep the others waiting. Please be on time!

SECURITY

Security for possessions is probably unmatched anywhere in the world. In smaller cities in some cases guests do not have room keys. It is not uncommon for hotel personnel to come up to a tour group as they are leaving to give back discarded objects that they have left behind in their rooms. Perhaps the only exceptions are in large cities where there are many foreigners.

Safe deposit boxes are not available. It is not necessary to bring expensive jewelry; you will not have occasion to wear it.

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SHOPPING

Chinese encourage visitors to shop at the Friendship Stores which have a good selection of the goods most sought after by foreigners. Some of the Friendship Stores provide wrapping, packing and shipping services. However, lots of the goods found in the Friendship Stores are available in Hong Kong for the same price (or in some instances less with more selection).

ANTIQUES

Only antiques from the last dynasty, the Ching Dynasty, are permitted to be taken out of China. The Chinese retain their most valuable art treasures within the country. All antiques which are approved for export must have an official red wax seal. If you are in doubt, check with your host.

All antiques which you have purchased (unless they are being shipped) must be hand-carried when leaving China. Chinese customs may ask to see them. Make sure that you have a receipt for any antiques and that they are properly certified.

SIGHTSEEING

You will be advised of your specific sightseeing itinerary upon arrival in each city. However, since this is an official delegation, the exchange program or workshop will take precedence over sightseeing. If you have special requests you should channel them through your U.S. Escort or your Program Chairman who will act as spokesman for the group. The Chinese are accustomed to dealing on a one-to-one basis and it becomes confusing and frustrating for them if twenty people approach them with different requests.

Guides and local escorts in China are polite, friendly, and very eager to get to know you. The quality of their English varies. Speak slowly and clearly and they will understand. We must always keep in mind that tourism is a new industry for China and that they are training people as fast as they can. In some cases groups will be provided with two local guides; normally one will be more experienced that the other. All delegations are accompanied by an American Escort or provided with a National Host who serves as a courier and accompanies the group throughout the entire itinerary in China.

Your days in China will be full and there is little free time. Sightseeing and programs for visitors are well planned, varied and highly interesting. You generally start early in the morning, stop for lunch and continue until dinner. Normally in each city some form of entertainment is provided in the evening on at least two occasions. There is always some time allotted for shopping.

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"TEA AND BRIEFING" CUSTOM

A visit to an institution such as a commune, school or hospital is characterized by an initial briefing of 20-30 minutes. An expert from the particular institution will generally give the briefing in Chinese and your host will interpret. At the end of the briefing you will have an opportunity to ask questions.

A main room of an institution is usually the setting for the briefing. Visitors are seated at large tables and Chinese tea is always served. At the end of the briefing your host will always ask if you have any comments or criticism. This is a form of politeness and they do not really want you to criticize the particular institution. After the briefing, it is considered proper etiquette for your delegation leader to give a 2-3 minute speech to say thank you for the invitation on behalf of the group.

Following the briefing you are normally taken on a program or workshop of the particular institution. In many cases you will return to the briefing room after the program for more discussion, questions, and answers.

TIME DIFFERENCE

Time is the same throughout China and it does not vary during the year. Chinese time is 16 hours ahead of West Coast (Pacific) Time or 13 hours ahead of Eastern Standard Time: Example:

New York	San Francisco	China
Monday, 1:00 p.m.	Monday, 10:00 a.m.	Tuesday 2:00 a.m.

TIPPING

There is absolutely no tipping in China. For service personnel, a warm personal thanks and a smile will always be appreciated.

TRANSPORTATION IN CHINA

Most groups travel by plane or train. Passengers normally do not carry their own tickets within China. This is handled by your Program Chairman or your Escort.

Air Travel: CAAC uses principally Boeing 707's, British Tridents and some Soviet Ilyushins. There are no designated smoking and non-smoking sections on Chinese aircraft. In some cases, light meals are served on board, but for the most part

THE SINO AMERICAN COUNCIL

July 15, 1983

Ms. S. K. Arledge Smith
132 Van Ness Ave.
Santa Cruz, CA 95060

Dear Ms. Smith,

Our departure date for China is drawing near, and further arrangements have to be finalized in China. G.Y. Lin, consultant at Sino-American, will be traveling to China on July 27 to meet with the film industry in China.

He would like to have copies of our films to show so that the planners in China can know who we are. Then they can arrange for us to meet our counterparts in the film industry. They also would like to do either a simultaneous voice or a subtitle translation of our films in Chinese so that when they are shown in September to a large audience they will be easily understood.

Therefore it is very important that you send Sino-American a copy of your film and reviews or synopsis (if you have not already done so) by no later than July 26. G.Y. Lin will be hand delivering the films to Beijing Television and an official recieipt of delivery could be arranged if so desired. Your films will be returned at the end of the exchange in September.

Because of the number and varied length of the films submitted, we will limiting each filmmaker to either one long (40 minutes or more) film or two or three short films totaling less than 40 minutes. Some of you may also have presentations you would like to give, and it would be helpful if you could send us a written version of it so that a translation could be made. *

Another non-film group will be traveling to China on August 27 and late-arriving films could be sent ahead with this delegation. However it would allow more time for a better translation if the films could travel with G.Y. Lin this July.

Although it is not absolutely necessary that you send your films ahead of time, it is to your advantage. Although English is widely taught, not everyone understands it with ease.

We do have a few spaces left if you have any friends or acquaintances who might be interested in joining. The cut-off date will be August 15,1983.

We have a varied group of filmmakers from all over the country coming on this trip, and I for one am very excited. I am looking to forward to meeting all of you in September.

Yours truly,

Christine Wynne

Christine Wynne

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Hong Kong trip

Rev.8/4/82

H O N G K O N G

Airport Information: Kai Tak Airport is in Kowloon, across the harbor from the city center. There is an airport bus to the city. Taxis are available. (Beware of unofficial taxis). Car ferries charge so much per car plus so much per occupant, including driver.

Entry Requirements: U.S. citizen staying less than 30 days requires a valid passport and onward or return ticket. Visas must be obtained for longer stays.

Export Products:	Cotton, silk textiles, plastics, toys, electronics, etc.
Getting There:	Flying time from San Francisco...14 hours plus or minus
Government:	British Crown Colony
Health:	Many if not all doctors and dentists speak English.
Holidays:	Chinese holidays vary from year to year according to the cycles of the moon. Chinese New Year was January 16, 1982.
Inoculations:	Currently no inoculations are required for entry.
Languages:	Cantonese (Chinese dialect), English
Money Unit:	Hong Kong dollar, $1 U.S. = $5.9 HKD (verify with bank-fluctuates)
Population:	Over 5,000,000 plus
Religion:	Buddhism, Taoism. There are numerous Christian Churches.
Size:	Hong Kong, Kowloon, and the New Territories - combined area of 404 sq. mi.
Time Change:	16 hours ahead of Pacific Time

HISTORY

Hong Kong is a British colony on the southeast border of the People's Republic of China. The colony is made up of the islands Hong Kong and Lan Tao, numerous small islands, and the New Territories, which are on the mainland of China. The capital of the colony, Victoria is on Hong Kong Island.

Hong Kong Island -- barren, vacant, and undeveloped -- was given to the British by China after the first Opium War (1839-1842). Britain wanted to use the island as a trade center free from Chinese control. Kowloon and some of the nearby islands were added in 1860, and in 1898, the British leased the remaining territory of the colony for 99 years.

The colony was developed as a naval base and as a port. The British have kept control of the area continuously, except for the Japanese occupation during World War II. Since the end of World War II, the colony has taken in thousands of migrants. Hong Kong is important to the Western world a major center for trade with Southeast Asia.

PEOPLE

Ninety-eight percent of Hong Kong's people are Chinese. More than one million of the Chinese are immigrants from the People's Republic of China. Most of Hong Kong's residents live in Victoria and Kowloon (on the mainland).

The two cities are separated by the mile-wide Victoria Harbor. The harbor at Victoria is lined with tall office buildings, big hotels, and numerous shops. The size and location of the harbor make it a link between the East and the West.

CLIMATE

Hong Kong has a warm, moist climate, with humidity rising in Spring and developing into a rainy season by summer. Winters are chilly enough for an overcoat. In general the best season is the Autumn.

ECONOMY

The colony's main business is shipping and trade. The harbor area has many large warehouses, shipbuilding and repair services, and a number of factories to process raw materials. Hong Kong is a free port with almost no taxes on imports and exports. Goods from Europe and Japan can be bought at lower prices.

Industries in Hong Kong specialize in cotton and silk cloth, ready-to-wear clothing, sugar cane processing, rice milling, and chemicals. Docks and warehouses line the shore of the harbor for a mile. Business office, factories, and apartment houses are crowded together on narrow streets and more apartments and houses climb the steep slopes above the city.

SHOPPING

Shops are open 9-6 Monday through Saturday and quite often on Sunday, too. Among the best buys are silks, ivories, jade, all kinds of jewlery and fine tailor-made suits and shirts (remember to allow time for the fittings). There are also imported cameras, watches and stereo equipment. The shopper will do well to obtain a copy of the Hong Kong Tourist Ass'n comprehensive STOP AND SHOP. Bargaining is customary, except in large department stores where prices are fixed.

The Merchandise Emporium in Kowloon is loaded with bargains, as is the Chinese Arts and Crafts (HK) Ltd (Star House, Salisbury Road, Kowloon), which has a Hong Kong branch at Shell House, Queen's Road Central.

Also worth visiting in Kowloon are the Shiu Hing department store on Nathan Road, and the Ocean Terminal shopping complex next to Star Ferry Pier. Cat Street is famous the world over for its antiques and curio shops (bargaining a must, authenticity of "finds" far from guaranteed). And don't overlook the Friendship Store of the PRC for that missed opportunity.

For a food market full of local color and exotic products, try the Central on Queen's Road. There are also street markets in the Wanchai district.

BANKING

Banks open 9-2 Monday through Friday and 9-Noon on Saturday. Money can also be changed in the larger hotels, in shops catering to the tourist trade and at official money changers. Banks include the First National City Bank, Chase Manhattan and the Bank of America. American Express is also there.

POSTAGE

Stamps are normally bought at the post office, but in the larger hotels you can buy them from the porter. On the outlying islands and the New Territories, some food stores are authorized to sell stamps and collect mail. Mailboxes are cylindrical, four feet high and painted bright red.

TRANSPORTATION

There are bus, mini-bus and ferry services, as well as streetcars from the center of the city to the top of the peak. Books of tickets may be bought at terminals.

Rickshaws are a colorful means of transportation, but agree on the price first.

Taxis are plentiful. You can flag one on the street or get one at a taxi stand; they can also be summoned by phone. They have meters and in Hong Kong charge HK $4 for first mile and HK $.50 for each additional mile thereafter. (Care should be taken to determine the rate in advance if one risks using unofficial taxis)

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The Kowloon railroad covers the 22-mile stretch to the Chinese border with eight stations along the way. The Star Ferry links Hong Kong, Kowloon, and the outlying islands.

Wallah wallahs (water taxis) also make the crossings.

You can get self-drive or chauffeur-driven cars.

You drive on the left. Traffic is heavy, especially on the weekends.

MODERN CHINESE HISTORY AND POLITICS - (CONT'D.)

4) The Execution of Mayor Yin and Other Stories from the Cultural Revolution, Chen Jo-hsi
Published by Midland

5) The Fall of Imperial China, Frederick Wakeman
Published by Free Press

6) Fanshen: A Documentary of Revolution in a Chinese Village, William Hinton
Published by Vintage

7) A History of the Chinese Cultural Revolution, Jean Daubier
Published by Vintage

sold at front desk

8) Mao: A Biography, Ross terrell
Published by Harper

9) Mao's China: A History of the People's Republic, Maurice Meisner
Published by Free Press

10) Red Star Over China, Edgar Snow
Published by Grove

11) Republican China, Franz Schurmann and Orville Schell
Published by Vintage

12) Twentieth Century China, O. Edmund Clubb
Published by Columbia

13) The United States and China, John Fairbank
Published by Harvard

EDUCATION

1) China's Examination Hell, Ichsada Miyazaler, Translated by Conrad Scherokauer
Published by Yale

2) Chinese Communist Education, Stuart E. Fraser
Published by Yale

3) Education and Communism in China, Stuart E. Fraser
Published by Yale

4) Education in Modern China, R. F. Price
Published by Routledge and Regan Paul

MEDICINE

1) Serve The People, Victor W. and Ruth Sidel
Published by Beacon Press

LAW

1) Essays on China's Legal Tradition, edited by Jerome Alan Cohen, R. Randle Edwards, Fu-mei Chang Chen
Published by Princeton

Kaufmann Rs.
inoculation for
Chinatip. of an
"upper respiration infection
the common in China"

To ask council

THE SINO AMERICAN COUNCIL

SINO AMERICAN COUNCIL

TERMS AND CONDITIONS

PARTICIPATION:

Due to the requirements of obtaining official invitations from Ministries in the People's Republic of China, reservations for a group can be accepted no later than 60 days prior to departure. (At such a late date, the group must be complete, not potential.) Individual members may be added to an existing group up to 30 days prior to departure, but are subject to reconfirmation by Chinese authorities. It is recommended that bookings be made as early as possible since demand for travel in China is consistently heavy.

VISA APPLICATION PROCEDURE:

The following documents for each participant must be received by us no later than 60 days prior to each group's scheduled entry to China. (For those added after the 60 day point, the following is due within 7 days of reservation):

1. Visa application form, side one completed and side two signed.
2. Passport - (signed) valid until at least 30 days later than planned return.
3. Three "passport-size" photographs.

(ABOVE TO BE SENT BY REGISTERED OR CERTIFIED MAIL, DHL, FEDERAL EXPRESS OR BY OTHER TRACEABLE MEANS.)

PAYMENT SCHEDULE

1. An initial deposit of $500 (U.S.) per person should have accompanied reservation request or signed copy of this agreement.

   NOTE: Since deposits to us may predate your receipt of these terms and conditions, such deposits will be returned and reservations cancelled if these TERMS AND CONDITIONS are not agreed to by signature within 10 days.

2. A second deposit of $500 (U.S.) per person is due 3 to 4 months after booking or 3 to 4 months prior to departure which ever comes first. (Bookings received after this point requires a $1000 initial deposit.)

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Even though the medical facilities may appear primitive, Chinese physicians are well trained and their diagnostic techniques are sophisticated, time-honored and judicious.

If hospitalization is required, an interpreter will always go along to help. Experience has shown the care and comfort offered is outstanding.

IMPORTANT HEALTH NOTE

THE CHINESE DO NOT HAVE RH NEGATIVE BLOOD AND THEIR BLOOD BANKS DO NOT STOCK IT. PERSONS WITH RH NEGATIVE BLOOD SHOULD CONSULT THEIR PHYSICIANS BEFORE MAKING ARRANGEMENTS TO GO TO CHINA.

UPPER RESPIRATORY INFECTIONS ARE COMMON IN CHINA AND WE SUGGEST YOU CONSULT YOUR PHYSICIAN FOR APPROPRIATE MEDICATION.

INOCULATIONS

Currently no inoculations are required for entry into the PRC. It is recommended that you consult your physician or local health authority prior to departure. The PRC discourages travel by persons who are ill, pregnant, or of advanced age.

INSURANCE

It is recommended that you carry sufficient insurance to cover baggage, accident and health, as well as trip cancellation insurance. Appropriate insurance is available to you at reasonable cost.

LAUNDRY

Laundry service is available in all hotels. Service is fast (usually one day) and inexpensive. Dry-cleaning service is very limited.

MEALS

Meals are served at specified times. As a courtesy to your fellow travelers, you should be punctual. In most cases they will not begin to serve a meal until all of the group is present. If you are planning to skip a meal, make sure to advise your guide or delegation leader.

Western breakfast is available in hotels which cater to foreigners. For the more adventuresome, Chinese breakfast is available. In the north, this usually consists of a rice porridge sometimes flavored with pickled turnips, slivered

you will be served a meal prior to boarding the flight or at the airport stops. China has recently made an agreement with a Hong Kong catering company to set up facilities for inflight service. Therefore, in the near future meals will most likely be served with greater frequency than at present.

Trains: Traveling by train in China is comfortable and quite pleasant. You will find the Chinese trains are modern, very clean and usually run on time. Since 1977, 87 new passenger trains have been put into service as well as new railway stations at Changsha and Guilin.

The trains are divided into hard seat and soft seat classifications; the soft seat being reserved for foreigners. Each separate car has two lavatories. Attendants regularly service each train. Tea and other beverages are available.

The long-distance trains have sleeping coaches which can accommodate 32 passengers; eight compartments with four berths to a compartment. These trains have dining cars serving a variety of Chinese cuisine.

Public Transport: Travel on public transportation in China such as buses, trolleys or subways is cheap, but can be very confusing for foreigners. Unless you have some knowledge of Chinese this is not recommended.

Taxis: In major cities most hotels that serve foreign guests have taxis available for hire. Rates are quite reasonable.

Tour Buses: China now has imported many tour buses from Japan. In most places your sightseeing will be in Hino coaches or the smaller Toyota coaster buses. These are normally air-conditioned and quite comfortable.

TRAVELERS CHECKS

By all means put your money in travelers checks. If they are lost, stolen or mislaid you can have them replaced quickly. When you first acquire your checks, keep a separate listing of them in a place other than your wallet, so if they are stolen you can initiate their replacement more quickly.

?. > VISA checked

SATEC will obtain the necessary visas for your tour of the People's Republic of China. Our visas are usually granted on a group basis, which means that the group's escort will be in possession of a "Visaed Manifest" listing the names and nationalities of all tour members.

CHECK LIST ?)

TO PROCESS YOUR ARRANGEMENTS, WE NEED:

NEED	ITEM	REMARKS	DUE DATE	REC'D.
____	Curriculum Vitae		due now	
____	Topic and Title of Presentation			
____	Actual Presentation			
____	Visa Application	Complete side ONE merely sign side TWO	Aug 1	
____	Passport	Have you SIGNED your passport	Aug 1	
____	3 Passport Photos	Must be 2" x 2" in size	Aug 1	
____	Personal Questionnaire	Complete and sign	July 20	
____	Travel Questionnaires (Domestic/International)	Complete and sign	July 20	
____	Terms and Conditions	SIGN	July 20	

Rev. 11/30/82

THE SINO AMERICAN COUNCIL

A division of SATEC, Inc., a non-private, non-profit organization formed in Beijing in 1973 and incorporated in California dedicated to the advancement of Sino American education exchange. Registered Foreign Agent with the United States Justice Department, number 3243, on behalf of the Ministries of the People's Republic of China.

FOR YOUR INFORMATION ONLY

2)

A WORD ABOUT SINO AMERICAN COUNCIL'S CANCELLATION FEE WAIVER

As a service to delegates, the Sino American Council makes available the guarantee of a full refund (less $100 service fee) in the event of medically-caused cancellation by the delegate up to and including departure day. Such refund will be put into effect in the case of illness on the part of the delegate (or any member of the delegates immediate family), on receipt of documentary evidence certified by the attending physician.

The $35 fee (included in the $100 previously stated) contributes nominally to the Council's costs in offering this guarantee and is a considerable saving over commercial trip-cancellation insurance.

However, it should be noted that such refund is limited to qualifying events occuring prior to departure. The delegate may wish to explore policies which cover the entire time away from home. The Council will be pleased to provide information on such coverage available at varying costs at the delegates request.

Thank you.

revised 3/15/83

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WATER

Each room in all hotels in China is provided with a carafe of boiled drinking water and a thermos of hot water (for tea or instant coffee). Chinese tea is also provided. You can also purchase "Lao Shan", a carbonated mineral water in most hotels and restaurants.

October 20, 1983

Dear Filmmakers:

Hello there! I trust that all of your lives have returned to normal, and you've forgotten the frustrations of our China trip. For that reason, I'm writing to give you an update on the "Sino-American situation".

To bring everyone up-to-date, the group which went on to Guilin continued to discuss the possibility of a lawsuit against Sino-American on the grounds of misrepresentation. The group put together a rough draft of a letter to Lin -- which I have enclosed, and am seeking input on -- and talked about the possibility of the group sending the letter at some point to request a refund. Other options, including how we would go about taking legal action, were also discussed.

I have also contacted, through friends, a lawyer in Beverly Hills who might be interested in taking on the case on a contingency basis. I have sent him the various documents that we received, and a copy of the proposed letter. He writes: "it is quite likely that you would be successful in establishing that you had been defrauded by the Sino-American Council...Sino-American would point to disclaimers, such as "All arrangements are subject to approval by Chinese hosting organizations," which appeared in the proposed itinerary. On balance, however, you would probably prevail in proving that you were the victim of misrepresentations."

"Once that you prove that you have been defrauded, it is also necessary that you prove that you have suffered economic damage as a result of the fraud. Your primary element of damage is the difference between what you paid and the value of what you received. From your standpoint, the value of what you received was probably nil. However, a court would likely impute some value to the trip, if only for its 'tourist' value."

"In addition to this difference in value, you could also recover your out-of-pocket costs incurred in connection with the trip. You might also be able to recover loss of anticipated profits. However, you would have to be able to prove precisely what your anticipated profits would have been."

"Finally, you would probably also be awarded punitive damages as a result of the fraud. The amount can vary widely."

"The most troubling factor is the solvency (or insolvency) of Sino-American Council. It would be an exercise in futility for you to take Sino-American to court and obtain a judgement against them if you were unable to collect your judgement. Your comment about Sino-American's alleged transfer of assets leads me to believe that it may be virtually impossible to collect a judgement without further costly legal proceedings to obtain a judgement against the various persons who received the assets."

"Of course, if you discover an individual person who made misrepresentations to you -- and who also has significant assets -- you would have a greater incentive to take legal action."

"In short, before I can advise whether it would be advisable to commence a lawsuit, it will be necessary to gain a better understanding of the financial condition of the potential defendants. You should continue with your investigation."

"I can see no harm in sending the letter which you prepared. It would be useful to close the letter, however, with a specific dollar amount that you are requesting, i.e., the $2,900.00, plus lost profits, plus out-of-pocket costs."

I have begun digging around for some information on Sino-American, and the going is slow. However, one ex-employe is willing to discuss Sino-American, and that may yield some information about Sino's assets. Christine says that several other groups have filed lawsuits against Sino, the "source" says that a NY tour group recently won a million dollar judgement against Sino, but Sino is appealing the case. I'm still looking into the details of this lawsuit...

I'm writing to find out from you, as a group, if you're interested in pursuing the several possibilities we have open: sending the letter demanding a refund and/or pursuing a lawsuit; forgetting about the entire mess, and writing it off as a bad debt. It is doubtful that the IRS will ask for verification of business conducted on the trip, according to the lawyers I've spoken with. If you are interested in pursuing the letter/legal angle, I will need a breakdown of your lost profits and out-of-pocket expenses for inclusion in the letter.

Please let me know, as soon as possible, your opinion of this matter. If you have another idea, I'd be glad to field it to the rest of the group. If anyone wants to help in the investigation, Sino-American has branch offices on the East Coast listed on its letterhead -- possibly some assets could be tracked down there. Another possibility mentioned would be individually taking Sino-American to small claims court (in California) for $1500. That would unfortunately exclude those outside the state.

Let me know your feelings and concerns, and we can take it from there. Take a few moments, right now, to either write me or call me about this matter, so we can get this issue resolved.

Thanks so much. I look forward to hearing from every single one of you.

Best regards,

Nancy Steidtmann

Nancy Steidtmann
27-C Locust Avenue
Larkspur,CA. 94939
(415) 924-5553

October 2, 1983

Mr. G.Y. Lin
Sino-American Council
369 Acalanes Drive
Lafayette, CA.

Dear Mr. Lin:

Due to the misrepresentation of the Sino-American arranged official delegation of filmmakers to China from September 10,1983 to September 22, 1983, we are writing to request a full and immediate refund of the $2900 prepaid cost of the trip along with individual compensation for wages lost during the time.

We learned shortly after our arrival that we were not an "official delegation", as we had been told by Sino-American, but another group of tourists. The obvious lack of preparation and pre-arrangement for our visit to China would have embarrassed a professional tour group. These facts, coupled with our shock at discovering every piece of information given us at our airport "briefing" was false, jeapordized our professional status among both our U.S. and Chinese colleagues.

We were told we would enter the country at the invitation of the Ministry of Rail, as an official delegation invited by the Chinese government. Instead, we were referred to exclusively as a tourist group at all meetings held with film professionals in China.

We were led to believe that the following events would occur:

* Meetings with key sales representatives in positions to purchase films for China.

* Meetings, screenings and discussions with film and television executives about our films and videotapes.

* Screenings of our films in exhibition halls and at state banquets in Beijing, Nanjing, and Shanghai.

* Television interviews on Beijing Television.

* Meetings with the Bureau of Motion Pictures in the Ministry of Culture in Beijing, Union of Chinese film workers, Chinese Society of World Cinema, Chinese Film Society, and Writers of Popular Cinema.

* Film screenings at Nanjing University.

* Meetings with the Nanjing Film Corporation and Filmmakers Association in Nanjing.

This delegation was advertised as a business trip, conforming with IRS guidelines. The cost of the program was higher than regular "tours", supposedly due to the inclusion of seminar and exhibition fees. However, there were no seminars or exhibitions justifying the extra cost. In addition, the hotel accomodations during the trip were not first class, as advertised.

Although no pre-arrangements for the filmmakers had been made, Sino-American staff continued to send us incorrect status reports. In a July 19, 1983 letter, the filmmakers were informed that the films had been sent to China and were in the process of being translated. Filmmakers with videotapes were told they need not convert their tapes to the PAL system, as conversion facilities would be available to them.

Even more incredible was your "briefing" at the breakfast meeting at the San Francisco airport on the morning of our departure. You made the following comments :

The filmmakers tour was now being sponsored by Central Television instead of Beijing television, as had been announced in previous letters. Not only was this false, but we never met with either Beijing or Central Television during our five day stay in Beijing. In Beijing we had no official host, no sponsor, and not even a national guide.We feel you had an obligation to inform us of this information prior to departure, giving us a choice as to whether we continued to participate in the tour.

You would act as the professional negotiator regarding sales of films to the China Cinema Corporation. You suggested the filmmakers not do any "hard" negotiating, so that you could follow up and negotiate in behalf of the filmmakers at a later date. These statements were outright lies. We learned shortly after our arrival in Beijing that the Sino American employe who had been handling arrangements in Beijing had quit four days earlier, and Sino-American assistant Ruth Worland had been sent along with the filmmakers to try and make on-the-spot arrangements to get a tour of the television facilities -- at which she failed.

Our delegation was the first legitimate contact with China Television, all others had been made informally by other filmmakers. You made this comment although you knew no contact was possible.

We have tape recordings of discussions with both national and local guides, and professionals, who told us that because we were a tourist group that we had no status as anything other than a tourist group. We were told that if we wished professsional status, we would have to make arrangements through the Ministry of Propaganda far in advance. Hence, our position as professionals was jeapordized during our stay. None of us would have taken this trip, had we known this was a sightseeing tour without an official host. Some people were sponsored for business purposes and have to answer to their sponsors, others lost wages and professional earnings during the time, and everyone expected the trip would be a bona fide business expense and provide valuable business contacts in China.

In summary, we were misled, deceived, and professionally humiliated among our colleagues in the United States and our counterparts in China. The claims you made about this business trip were without foundation. As a result, the undersigned demand a full and immediate refund of the entire cost of the tour.

In view of the seriousness of this situation, we expect an immediate response. At this point, please be advised this is personal correspondence between the members of the group and yourself. Due to the seriousness of this matter, each person expects to be contacted individually within ten days of receipt of this letter, or we will be forced to take further action.

Very truly yours,